Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

GILDING.

Gilding, for purposes of ornamentation, has been a prominent art in every age and country, and the extensive and lavish use of gold for this purpose goes far to account for the absorption of that metal. Once used as gilding, only an infinitesimal portion can be recovered. To the merit of extrinsic beauty and durability, it adds the attraction of apparent solidity. Gold resists better than any other metal the tarnishing and destructive influence of the atmosphere.

The most elaborate and finest details in medieval silver ewers, chalices, shrines, that have been gilt, have been preserved, whilst the designs on portions of silver left exposed, have been wholly or partially obliterated. In addition to setting off or accentuating features of architectural decorative construction in interiors, gilding finds an important application for domestic use in carved cabinet work and picture frames.

There are several modes of applying gilding as by electro deposition, chemical gilding, water gilding, oil gilding, and fire gilding, the last-named applied to metals.

The principle of the electro process is familiar to all. Chemical gilding is by solution, the gold being mixed with gum water, pounded when dry, and the particles finally separated by trituration, the pounder being applied on size. Wet gilding is the application of a dilute solution of chloride of gold with twice the quantity of ether; on this preparation being placed on a surface to be gilded, the ether, which has absorbed it, is evaporated, and the gold film remains. Water gilding is so called from the moistening of the preparatory coating with water before laying on the gold, the surface of the leaf being afterwards washed. Wet gilding is effected by a solution of chloride of gold with twice the quantity of ether. The liquid is agitated and allowed to rest, when the ether, which has taken up the dissolved gold, is applied and allowed to evaporate.

Gilding in oil is so termed from the application of coats of linseed oil mixed with carbonate of lead, covered with a thin coating of oil size. Fire gilding is by an amalgam of gold and mercury, the mercury being volatilized by heat.

The selection of these methods is determined by the material and the purpose. Several require great manipulative skill for the gilding to show up perfectly in solidity and hue, but all are within the reach of the amateur.

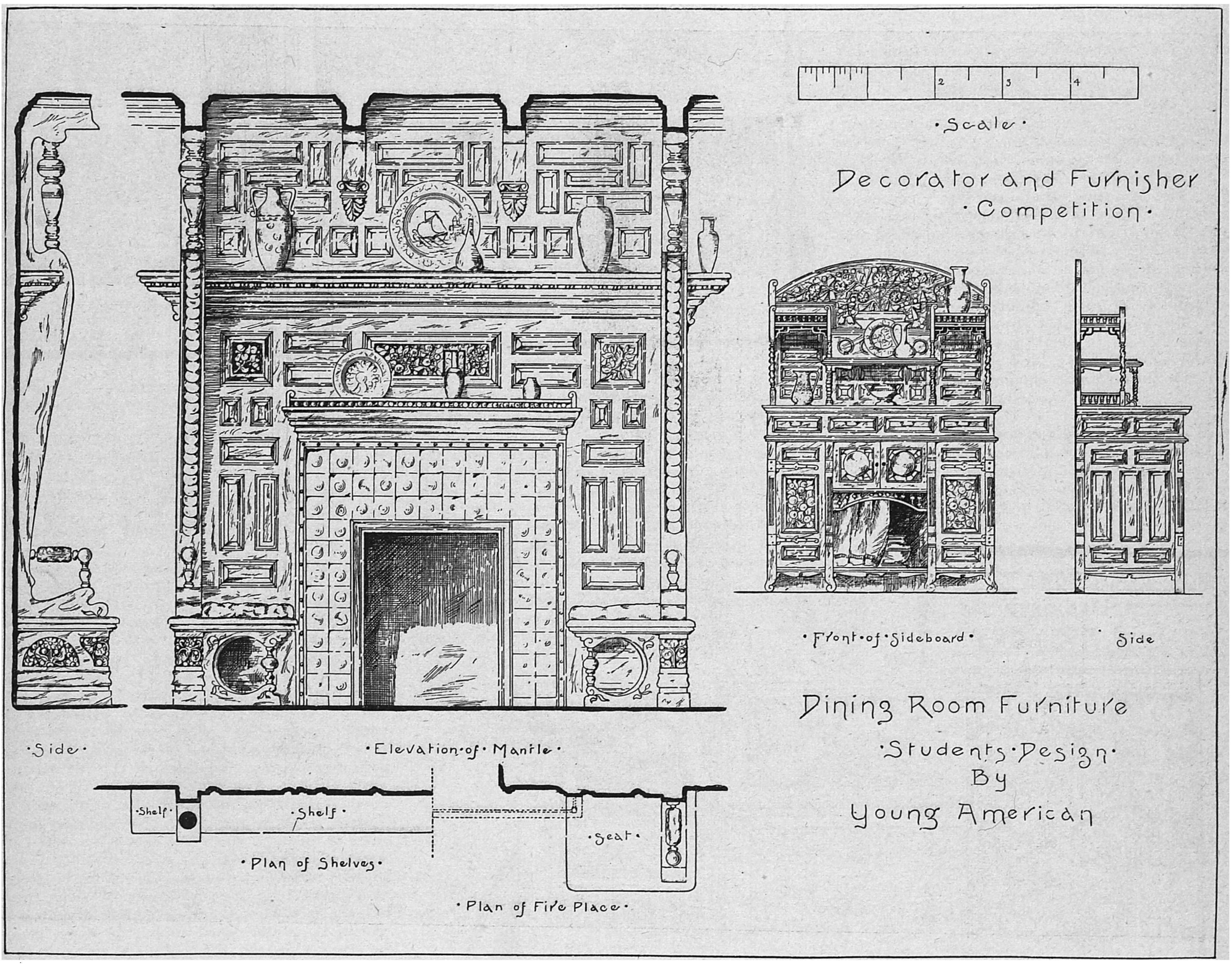
Gold leaf, so extensively used in gilding, is pure metal beaten into very thin leaves, ordinarily 3⅛, 3¼, or 3⅜ inches square, but also furnished double these sizes and supplied in the form of books. In using it the covering leaf must be carefully opened; if the leaf is disturbed, it must be blown on to flatten it. It is lifted by the tip of a fine pencil brush placed close to edge of leaf. It is secured by bringing the sides of the tip down to the edge of the leaf, when it is placed directly on the surface to be gilded. But if only a portion of the leaf is to be used it is transferred to a gilder's cushion, and so much as is required is cut off with a gilder's knife, the knife being drawn forward. The leaf is usually attached to gold size, at the moment it presents a slight tack or slickness.

The following is the mode of gilding carved wood with water size, the only method which allows of gilding being burnished. Care being taken that there is no oiliness in the wood, a layer of hot glue is laid on the surface with a brush having short bristles. Subsequent coatings, from nine to ten in number, are given with a strong parchment size mixed with half a pint of water made quite hot, to which are added, in small portions, two handfuls of common whiting passed through a fine sieve. Care must be taken to render the coatings uniform. Coatings subsequent to the first must have the size stronger, but these latter must be of equal strength. Any hollows must be filled up with whiting and glue kneaded together. Small portions of the whiting must be wetted and rubbed with pumice stone, and any deposits in recesses of the carving picked out with a small piece of wood. A brush is, from time to time, employed to sweep off the particles. Finally the surface is moistened with a sponge, and remaining particles removed lightly with the fingers.

A coloring yellow is next applied hot. This yellow covers recesses in which the gold cannot be made to enter. When this covering is dry, the surface must be rubbed with rushes. Three coats of gold size must be next applied, and when dry the parts intended to be matted are rubbed with a piece of dry linen. Over the parts to be burnished, two additional coats of tempered gold size must be laid. Gold leaf is now applied, being transferred from the cushion. Water is then applied by means of a pencil to make it spread easily, but not so as to flow, and it is breathed on gently, and any waste water removed by the pencil.

The parts intended to have a matted appearance are given a slight warm coat of parchment size, its strength one half of that used with coloring yellow. The burnishing may be done with wolves or dogs teeth or agate. This is a simple operation, chiefly consisting in gilding the tooth or agate tool backward and forward. Should gold be removed in the process, place on the spots small pieces of gold leaf after moistening the deficient places with a small brush; cover the spots lightly with size.

The gilding of wood in oil, a method extensively practised by carvers and gilders, does not allow of burnishing, but this very want of the luster of the latter may prove very effective, and is suitable for looking-glass frames and many paintings. It is effected with rapidity as compared with gilding with water size. Three coatings of boiled oil and carbonate of lead, followed by a thin coating of gold oil size are requisite. The surface is then moistened and gold oil size applied. The leaf is to be pressed down with a ball of soft cotton. A camel's hair brush will sweep away any loose particles of leaf. This gilding may be cleaned with a little hot water and a soft brush.



DINING ROOM FURNISHING. DESIGNED BY SMITH LYSAT.

Creases in drawing paper or in engravings may be removed by laying the paper face downward upon a sheet of smooth, unsized white paper, covering it with another sheet of the same, slightly damped, and then iron with a warm flat iron.